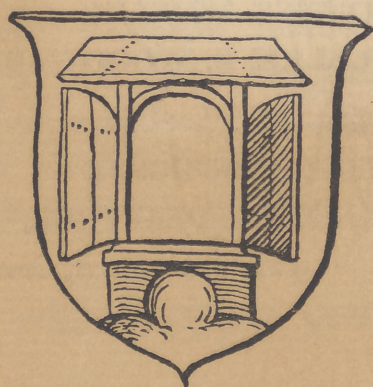


THE
DÜRER SOCIETY

THIRD SERIES



WITH INTRODUCTORY NOTES BY CAMPBELL DODGSON



LONDON:

MDCCCC

PAINTINGS.

I.

DÜRER. Portrait of Himself at the age of twenty-two. 1493

Photogravure by M. M. Braun, Clément et Cie, from the painting lately in the Felix Collection at Leipzig. Photographed for the Dürer Society by permission of the owner.

THIS is the earliest painting of Dürer by himself. The pose of the head is about the same as in the boyish drawing of 1484, and the same features are easily recognisable. This portrait was painted during the Wanderjahre, in 1493; and perhaps, according to Dr. Daniel Burckhardt, at Basel. The painting is in oils, and was originally on vellum; it has been transferred to canvas and was restored at Vienna between fifty and sixty years ago. It was then in the collection of Dr. Habel at Baden in Lower Austria. Its earlier history is unknown. It has attracted much attention since it entered the Felix Collection in 1882. The fullest account of the picture is given in an article by Dr. Hermann Lücke (*Zeitschr. f. Bild. Kunst*, 1885. xx. 197, with an engraving by Louis Schulz). It is also described in Thausing's *Life of Dürer*, vol. I. chap. 6, and many small reproductions of it have appeared in books and periodicals. Everyone quotes the description of the picture written by Goethe in his "Annalen" for 1805 (*Goethe's Sämmtliche Werke*, 6 Bde, Stuttgart, 1860. IV. 647). The poet's enthusiasm must be a little discounted by the fact that the portrait which he saw in the Beireis Collection at Helmstädt was not, as he supposed, an original painting by Dürer, but an old copy on wood, with a Dürer monogram added. This copy was presented to the Municipal Museum at Leipzig in 1882. The whole of Goethe's description, except the last few clauses, applies equally well to the original. I translate it as follows:

"A priceless treasure, I thought, was Albrecht Dürer's portrait, painted by himself and dated 1493 (his twenty-second year); a bust, half the size of life, showing both hands, but not the whole of the elbows; a crimson cap with a short tuft of little strings; the throat bare to below the collar-bone; an embroidered hem to the top of the shirt, the folds of the sleeves tied with peach-coloured ribands, a blue-grey mantle with a border of yellow braid—such a gay suit as a well-bred youth, fond of dress, would wear; he holds in his hand, significantly, the blue flower *eryngium*—in German 'Mannstreue'; a serious, youthful face, with the beard beginning to grow round mouth and chin; the whole splendidly drawn, rich yet unaffected and harmonious in all its parts, very highly finished and wholly worthy of Dürer, although painted very thinly, so that the colour has shrunk and cracked in places."

To this must be added that the original picture bears no signature, but the date 1493 and a rhyming motto:

"My (min?) sach die gat
"Als es oben schat."

Thausing takes Goethe's hint, and says that the symbolical flower,* with the motto, suggests that Dürer's thoughts were already bent on matrimony. He may have painted this portrait, while far from home, to further his suit. He returned to Nuremberg in May, 1494, and was married within two months to Agnes Frey.

The eyes, it is said, have suffered most by restoration, both in colour and drawing, while, on the whole, Dürer's handiwork has been carefully respected. The colour is now subdued and has acquired a yellowish tone. It is, perhaps, not quite clear in the reproduction that the object in Dürer's left hand is only the stalk, bent upwards, of the *eryngium* which he holds in his right hand.

The original picture, according to a statement published in the *Kunstchronik*, July 20th, 1900, was recently sold through the agency of a Dresden firm of picture dealers to an English collector.

* Sea-holly, called "Mannstreue." I find no such name for the plant in our English herbals. In Otto Brunfels' "Kräuterbuch" (Strassburg, 1531) I read that men wore the plant to make themselves acceptable to women. "Die Poeten fabulieren," he continues, "dass der Phaon von Lesbo hab solich bey ym gehebt darumb er geliebet sey von der Sapho."

II.

DÜRER. The Adoration of the Magi.

Photogravure by M. M. Braun, Clément et Cie, from the Picture in the Tribune of the Uffizi Gallery, Florence, No. 1141. On panel, signed with the artist's monogram and dated 1504.

The picture was painted for the Elector Frederick the Wise of Saxony, and was formerly in the Church of All Saints at Wittenberg. The Elector Christian II. presented it in 1603 to the Emperor Rudolph II., and Carel van Mander saw it shortly afterwards in the new gallery at Prague. It remained in the Imperial collection till 1792, when it was sent to Florence by Francis II. in exchange for Fra Bartolommeo's Presentation in the Temple, which took its place in the Belvedere at Vienna. The picture is executed with extreme delicacy and is in admirable preservation. "Aerial and linear perspective are still imperfect, but the technical treatment of the figures is as finished as in Dürer's best pictures of the later period. The outlines are sharp, the colours very liquid, laid on without doubt in tempera, and covered with oil glazes; the whole tone exceedingly fresh, clear and brilliant" (Thausing. Engl. Tr.). The date has also been read as 1509 (Riehl); but the picture certainly belongs to the period of the Life of the Virgin, many woodcuts in which recall it in one way or another. The town climbing the steep hillside in the background is a motive which belongs to Dürer's early time. The two arches standing intact, at right angles to one another, after the wall in which they were inserted has perished, remind one of the woodcut of the Repose in Egypt, but they occur again in the Madonna of 1506 from the Marquess of Lothian's collection, now at Berlin. Mary in the Adoration of the Magi recalls the earlier Virgin of the Paumgärtner Nativity at Munich, but the later figure is the more pleasing of the two. No drawings for this picture seem to have been preserved.

DRAWINGS.

III.—IV.

DÜRER. A Sheet of sketches drawn on both sides, with studies for the Madonna in "La Sainte Famille au Papillon." B. 44. see Pl. XIX.

Collotype from the pen and ink drawing (8½ by 7½ in.) in the Collection of Mr. G. Mayer.

RECTO.

THE Virgin is drawn in three-quarter face to the left, and is kissing the Child. In the upper part of the sheet are two large studies of drapery, either intended as alternative schemes for the arrangement of that part of the Virgin's mantle which falls on the ground, or perhaps altogether independent of this composition. The monogram and date 1519 are forgeries. The drawing has been coarsely re-touched in several places. The initials P.L. stamped on the sheet in the lower corner to the right, are the collector's mark of Sir Peter Lely.

VERSO.

The Virgin is drawn almost full-face, turning slightly to the right. The Child looks away from his mother's face. The monogram on the tree is false, and the drawing has been re-touched in a few places. In the upper part of the sheet are a careful study of a hand, on a larger scale, and a slighter sketch of a hand and sleeve, (compare the left arm of the Virgin in the Erlangen drawing, Pl. V.)

This is the first publication of these sketches, which were acquired by Mr. Mayer in 1899 from a London dealer. They are not mentioned in any of the critical literature on Dürer, and have only once been brought before the notice of the public, as Lot 39 in the Second Part of the Sale of

the Hugh Howard Collection at Sotheby's on November 27th, 1874, when the sheet fetched the considerable price, for those days, of £31. Hugh Howard (1675-1737) was an amateur of Irish birth, who lived chiefly in England, and was honoured by a complimentary ode from the pen of Matthew Prior. His collection, which consisted chiefly of valuable prints by old masters, many of which were derived from the Lely and Lankrinck Collections, was bequeathed to his brother, the Bishop of Elphin, and was removed to Ireland. The bulk of the collection was dispersed in December, 1873.

The description of the drawings in the sale-catalogue rightly emphasizes the influence of Martin Schongauer, which is very marked in the oval of the Madonna's face, with large eyelids, nearly closed, the whole scheme of the eye forming a circle. The large study of a hand, with the careful drawing of the nails and full recognition of the bony structure of the fingers, is of great interest. It may be doubted whether, when Dürer made these drawings, he had the composition of the Engraving B. 44 in view. He probably intended them for an engraving, more closely in Schongauer's style of the Virgin and Child alone, a project which he abandoned. There is no trace of the grassy seat, no room in the composition for St. Joseph. There can be little doubt, however, that when he engraved the Holy Family he used these drawings for the position of the Child in his mother's arms. The Society owes its best thanks to Mr. Mayer for allowing the publication of these sketches, which are a welcome addition to the other studies bearing on the same engraving which have come to light within the last few years.

V.

DÜRER. The Holy Family Reposing.

Collotype from the pen and ink drawing (8 by 8½ in.) in the University Library, Erlangen. (L. 430).

This Composition is already well-known, being included in the Fourth Volume of Dr. Lippmann's publication of the Dürer Drawings. It is drawn on the other side of the sheet which contains the portrait of Dürer as a youth included in our Second Portfolio. It is of special interest when studied in connection with a drawing of the Holy Family, in a landscape, now at Berlin,* and Mr. Mayer's two sketches, as one of the experimental compositions for the engraving B. 44 (Pl. XIX.) The same grassy seat appears, but there is no landscape background. The action of St. Joseph is entirely different; he seems to be just rising and preparing to start again on his journey, after a rest. The Virgin and Child, on the other hand, are much nearer to the composition ultimately adopted, though the Child is standing. The Mary of this drawing, if combined with the Joseph of the last, and the Child of the first of Mr. Mayer's sketches, would result in something very like the Holy Family of the print.

VI.

DÜRER. Sketch of Dürer's Arms.

Collotype from a charcoal drawing (6½ by 5½ in.) in the British Museum (L. 246. Ephr. p. 216), from the Sloane Collection.

This is a first sketch for the woodcut of Dürer's Arms (B. 160. See Pl. XXX.) carried out on a much larger scale and in the reverse direction in 1523. The monogram and date 1500, faintly visible near the lower right-hand corner of the sketch, are not genuine.

* Lately in the Rodrigues Collection, Paris. A reproduction was published in the *Gazette des Beaux Arts*, March 1889, p. 220.

VII.

DÜRER. Sketch for the Woodcut, Roswitha presenting her Comedies to the Emperor Otto I., in "Opera Hrosvite," Nuremberg 1501. (See Pl. XXIII.)

Collotype (reduced) from the charcoal sketch on the back of a drawing of the Adoration of the Magi (L. 348), in the Collection of M. Léon Bonnat, Paris. The sheet measures 12½ by 8½ in.

The original is sprinkled with a multitude of minute red specks, which have somewhat interfered with the adequate reproduction of the drawing.

VIII.

DÜRER. Sheet of Miscellaneous Studies.

Collotype from the pen and ink drawing (13½ by 9½ in.) in the Uffizi Gallery, Florence (Ephr. p. 122).

These spirited sketches may very likely belong to the time of Dürer's second residence at Venice, 1505-1507. The Child is obviously copied from an Italian original, and resembles certain drawings of children on leaves of the so-called "Verrocchio" sketch-book. M. Ephrussi detects in the horse, with its fantastic trappings and its comparative freedom of movement, the influence of Leonardo. The free action of the rider, the fine torso, and the turbaned head combine to make this one of the most precious of Dürer's sheets of studies.

IX.

DÜRER. Portrait of a Negress.

Collotype from a silver-point drawing (7½ by 5½ in.), signed and dated 1521, in the Uffizi Gallery, Florence.

This drawing is larger than the scattered leaves of Dürer's Netherlands sketch-book, but is otherwise closely akin to them. Dürer was at Antwerp from 14th Dec. 1520 to 6th April 1521, and was on very friendly terms with the Portuguese Factor (the Factor held a position similar to that of a modern Consul), and other wealthy Portuguese residents in Antwerp. There are numerous entries in the diary recording their hospitality, the presents they gave him, and the prints, paintings, and drawings which he presented to them in return. Dürer mentions six portraits which he made of members of this Portuguese community, but that of the negress Katharina is the only one still extant. It is mentioned in the diary, about the end of March or beginning of April, 1521, in these words: "Ich hab mit dem stift conterfet sein Mohrin," immediately after the record of a charcoal portrait of the Factor Brandan's clerk. The drawing itself is inscribed "1521 Katharina alt 20 Jahr" (Ephrussi p. 295. Dürer's Schriftlicher Nachlass, p. 155).

X.

DÜRER. Head of a Peasant.

Collotype (Monochrome) from the drawing in water-colours (9½ by 6½ in.) in the British Museum (L. 227. Ephr. p. 84), from the Sloane Collection.

"The sitter is of middle age: his face, worn and weather-beaten, wears a humorous expression. A thick, curly, brown beard grows on the cheeks and under the chin; the upper lip is shaved. The head is covered with a fur cap, from under which escape some locks of straight, sandy hair. The head

is highly finished, the shoulders merely indicated in outline. In the right top corner, the monogram of the artist in water-colour, part opaque and part transparent." (Mr. Sidney Colvin).

The colouring of the original, chiefly red, yellow and brown, presents peculiar difficulties to photographic reproduction. The lips and the veins on the nose and cheeks are very strongly marked in red body-colour, which tends to appear too dark; if these parts are unduly lightened, the black and dark brown of the fur cap suffer a loss of strength. It is also difficult to do justice to the curly hairs, both black and grey, which are carefully drawn over the surface of the brown mass of the beard. The sandy tint of the hair at the sides, which was laid on first in a flat wash, before the separate hairs were drawn, leaves hardly a trace in the reproduction. The monogram is drawn in very faint grey-brown water-colour. It is difficult to date this drawing, even approximately, but it is generally supposed to be rather early, judging by the material used.

XI.

DÜRER. Portrait of a Young Man.

Collotype from a charcoal drawing (16½ by 10½ in.), signed and dated 1520, in the collection of M. Léon Bonnat, Paris, formerly in the Bale Collection (L. 260. Ephr. p. 272).

A portrait probably drawn in the Netherlands. The reproduction is rather darker than the original.

XII.—XIII.

DÜRER. The Procession to Calvary.

Collotype from the pen and bistre drawing (8½ by 11 in.), signed and dated 1520, in the Uffizi Gallery, Florence (Ephr. p. 282).

DÜRER. The Entombment.

Collotype from the pen and bistre drawing (8 by 11½ in.), signed and dated 1521, in the Uffizi Gallery, Florence (Ephr. p. 311).

These two drawings belong to a series of oblong designs for a Passion, which are scattered among various collections. The Uffizi Gallery possesses another Procession to Calvary of the same date, in which Christ stands erect, and St. Veronica kneels near him to present her napkin. There are two other versions of the Entombment, similar to this in composition, and dated 1521, at Berlin and Frankfurt. There are several oblong compositions of the Agony in the Garden, and one at Vienna, of the Last Supper, a subject which was carried out as a woodcut (B. 53). It is probable that Dürer thought of publishing yet another woodcut Passion, in oblong shape, but that he never advanced beyond the preparation of these alternative designs. Most of the drawings belong to the period of Dürer's journey to the Netherlands.

XIV.—XVI.

DÜRER. Three Sketches.

Collotypes from pen and ink drawings, without date or genuine signature, in the Uffizi Gallery, Florence.

M. Ephrussi (p. 196) describes the whole length figure as a study for the woodcut "The Schoolmaster," of 1510 (B. 133). The two figures are certainly much alike, but one is standing, the other seated, and the man in the sketch has not the long nose, verging on caricature, of the schoolmaster. The two busts are quite in the spirit of those rows of heads which Dürer, like Leonardo, used to draw as studies in the variety of facial expression.

XVII.

DÜRER. The Calumny of Apelles, 1522.

Collotype (reduced) from the pen and ink drawing (6 by 17½ in.) in the Albertina, Vienna.

This was Dürer's original design for the wall-painting, still existing but repainted in 1618 and now a hopeless ruin, in the interior of the large hall in the Rathaus at Nuremberg. The painting was carried out by a pupil, probably Georg Pencz, in 1522, and Dürer received 100 florins for preparing this and other designs for the decoration of the Townhall. Of the inscriptions on the drawing, the date alone is in Dürer's hand; the explanations of the figures in Latin and German are in that of Wilibald Pirckheimer, who doubtless assisted Dürer with his scholarship in designing the composition.

The unjust judge, with Midas' ears, is seated on a throne, listening to the whispers of Suspicion and Ignorance. Calumny, carrying a torch, drags the innocent victim by the hair of his head. She is followed by the hag, Envy, who is accompanied by Deception and Fraud. Error follows, between Haste and Punishment, and Penitence, in mourning garb, looks round at Truth, who arrives at last, in festal robes, bringing the Sun with her.

The subject is derived from Lucian's description in his treatise, "Calumniæ non temere credendum," of a famous picture by Apelles. As soon as Lucian's works became known in Italy at the revival of learning, his graphic descriptions of classical masterpieces inspired numerous imitations by artists who had imbibed the spirit of the Renaissance. The best known of these imitations is the Calumny of Botticelli, in the Uffizi; the most beautiful is the drawing by Mantegna, in the British Museum. Dürer was not the first among German artists to attempt the allegory. It is found as a woodcut in a translation of Lucian's treatise printed at Landshut in 1516, and on a title-page of 1517 by Ambrosius Holbein. A Nuremberg woodcut of 1534, generally attributed to Erhard Schön, but doubtless by Flötner, shows the influence of Dürer's composition; the figure of Truth, holding the sun, is taken straight from the older master. Another wall-painting of the same subject was carried out in the Rathaus at Basel by Hans Bock in 1611. The whole subject of the Calumny of Apelles in the Renaissance has been treated very fully by Richard Förster (Jahrb. d. k. preuss. Kunstsammlungen, viii. 29, 89. xv. 27).

XVIII.

ANDREA MANTEGNA. The Calumny of Apelles.

Collotype from the pen and bistre drawing (8½ by 15 in.) in the British Museum.

Mantegna follows Lucian's description more closely than Dürer, in that he makes Envy precede Calumny, and shows Deception and Fraud in the act of tiring the hair of Calumny. On the other hand, the procession moves to the left, instead of to the right as in Lucian. Neither artist follows Lucian in representing Envy (*Phthónos*) as a man; this would have been contrary to the whole tradition of Renaissance art, in which Envy is always a hideous hag with shrunken breasts. This composition of Mantegna's was engraved by Mocetto, who laid the scene in the piazza before the Church of S.S. Giovanni e Paolo at Venice, and introduced the statue of Colleoni. He engraved "dceptione" as "adaptione," which proves that the word was even then difficult to read.

The drawing is comparatively little known, and has seldom been reproduced. It was included, however, in "Drawings of the Italian Masters, reproduced with critical notes by Comyns Carr," London, 1877.

In spite of all endeavours, our own reproduction does less than justice to this exquisite drawing, in which much of the charm depends upon differences of tint which no monochrome process can render.

Mantegna's drawing, formerly in the Van der Schelling collection at Amsterdam, was brought to England by Gautier about 1718. It passed through the Barnard, Esdaile, and Lawrence collections, and was acquired by the British Museum in 1860, together with a famous copy drawn by Rembrandt while the original was in Holland. The two drawings have been kept together at least since 1771, when Barnard wrote his record of their pedigree.

ENGRAVINGS.

XIX.

DÜRER. The Holy Family with the Butterfly. (B. 44).

Collotype from the impression in the British Museum.

BOTH the style and the form of the monogram show this to be one of Dürer's earliest engravings; Mr. S. R. Koehler places it second in his chronological catalogue and dates it about 1494-5. He observes that the gondola is a piece of evidence for Dürer's disputed first journey to Venice. The influence of Schongauer, however, is still strongly marked. The relation of the engraving to the sketches of a Virgin and Child in Mr. Mayer's Collection and to the Holy Family at Erlangen have already been pointed out. It is even more interesting to compare it with the drawing published by M. Rodrigues in the *Gazette des Beaux-Arts* (March 1899). There the seat of turf with a front of boards makes its appearance, and St. Joseph is introduced, almost in the attitude given to him in the engraving. The action of the Virgin and Child, however, is quite different, and so is the landscape. M. Rodrigues observes that after all the care bestowed by Dürer in these studies on the hands, the latter are concealed as much as possible in the engraving. The artist was still unpractised in the use of the graver, and would not attempt the more difficult task of engraving hands with so much nicety of characterisation.

There is no consensus among iconographers or entomologists (if, indeed, the former have condescended to consult the latter) as to the insect from which the print takes its name. I have followed the old-fashioned appellation of Bartsch, "La Sainte Famille au Papillon," but the creature is more often called nowadays a grasshopper or locust (Heuschrecke) or a dragon-fly (Libelle). The distinction is not of the first importance.

XX.

DÜRER. The Man of Sorrows, 1512. (B. 21).

Photogravure from the British Museum impression, which is very slightly cut down.

Dürer's second dry-point plate; a very delicate piece of work, which has not, to my knowledge, been reproduced before. A drawing in the Louvre, L. 319, is a study for this print.

XXI.

DÜRER. An Angel with the Sudarium, 1516. (B. 26).

Photogravure by the Imperial Press, Berlin.

This is one of Dürer's six etchings on iron plates.

XXII. (a.-i.)

ALBRECHT ALTDORFER.

Nine small Engravings reproduced on one plate.

Photogravure by the Imperial Press, Berlin.

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| (a) Judith (B. 1). | (d) St. Christopher (B. 19). | (g) The Violinist (B. 54). |
| (b) Mercury (B. 29). | (e) The Holy Family (B. 5). | (h) Solomon's Idolatry (B. 4). |
| (c) The Virgin seeking Christ
in the Temple (B. 24). | (f) The Virgin and Child
with St. Anne (B. 14). | (i) Christ Purifying the
Temple (B. 6). |

For a notice of Altdorfer see the text accompanying the First Portfolio, p. 13. As an engraver, he is often, though erroneously, ranked among the "Little Masters." The epithet involves a fallacy. In spite of the small size of his engravings, they are great and original creations of one of the first of German artists, who never, except towards the end of his life, condescended to that imitation of Italian art which was the vice of the "Little Masters." Mr. Sturge Moore, in his recent book on Altdorfer in the "Artist's Library" Series, has ably vindicated this admirable artist from the charge sometimes laid against him of technical inferiority.

WOODCUTS.

XXIII.—XXIV.

DÜRER. Two woodcuts from "Opera Hrosvite," Nuremberg, 1501.

1. *Roswitha presenting her comedies to the Emperor Otto I. in the presence of his niece Gerberga, Abbess of Gandersheim.*
2. *Conrad Celtes presenting his edition of Roswitha's Comedies to Frederick the Wise, Elector of Saxony.*

ROSWITHA, or Hrosuith, was a nun in the Benedictine convent of Gandersheim in Lower Saxony in the tenth century, who possessed a knowledge of classical literature very unusual in that age. She composed six comedies on subjects taken from the lives of the saints, in imitation of Terence, but in prose, and also several legends in heroic and elegiac verse, of which the style is fairly pure. Her works had fallen into complete oblivion when they were discovered in the last decade of the fifteenth century by Conrad Celtes, the poet laureate of the Emperor Frederick III. Celtes was professor of poetry and rhetoric at the University of Ingolstadt, and afterwards president of the college of poets and mathematicians founded at Vienna by Maximilian I. in 1501. The German humanists were ambitious of disputing the pretensions of their Italian rivals to the unique possession of classical scholarship, and were impatient at hearing their fellow-countrymen described as barbarians by scholars beyond the Alps. It was in the course of a long journey in search of vestiges of bygone culture in Germany that Conrad Celtes discovered the unique MS. of Roswitha's works (now at Munich) in the library of the Benedictine Monastery of St. Emmeram at Regensburg. He borrowed the MS. in 1492 for the purpose of study with a view to its publication by the Sodalitas Rhenana, a literary society which Celtes had founded in 1491, and which had its chief seat at Heidelberg, under the presidency of the Bishop of Worms. An elaborate attempt has been made to prove that the comedies and poems of Roswitha, in their present form, are a forgery on the part of Celtes and his friends,¹ but their genuineness has been vindicated and is once more generally accepted. Celtes contemplated the issue of the book as early as 1494, when he had entrusted the M.S. to Trithemius, Abbot of Sponheim, to be copied, and a letter from this scholar to Celtes, dated 11th April, 1495, states that he had spoken to Amerbach, the well-known printer at Basel, on the subject of an edition of Roswitha.² This project, however, fell through, and there is no mention of any illustrations being prepared for the book. Dr. Daniel Burckhardt's assertion,³ that the woodcuts now in question, first published in 1501, were made in 1494, seems therefore to rest on no more certain ground than the supposed indications of style.⁴

The book was at length published at Nuremberg in 1501, with a preface and dedicatory epistle addressed to the Elector of Saxony, and a number of epigrams in honour of Roswitha by members of the Sodalitas Rhenana, one of whom named her the Tenth Muse, while another, Wilibald Pirckheimer, writing in Greek, made her the Eleventh, letting Sappho still rank next to the

¹ Joseph Aschbach, *Roswitha und Conrad Celtes*. 2nd Ed. Vienna, 1868.

² Hase. *Die Koberger*, 1885, p. 421.

³ Albrecht Dürer's *Aufenthalt in Basel*, 1892, p. 43.

⁴ He left the *reductio ad absurdum* of this line of argument to Dr. Konrad Lange, who would have us believe that the Celtes cut dates from 1494 and the Roswitha cut from 1501; that the one cut, therefore, was produced at Basel, the other at Nuremberg seven years later. (Dürer's *Jugendentwicklung*, *Die Grenzboten*, 1892, I. 560). Where, in this case, does Dürer's "development" show itself?

Nine. The woodcut of Celtes and the Elector is placed on the back of the title, before the dedication, while that of Roswitha and Otto follows the epigrams and faces Roswitha's own preface to the comedies. The five other woodcuts in the book, which illustrate the six comedies (one doing duty twice), are by an inferior artist. The copyright in the book was the property of the Sodalitas Rhenana. The printer is not named.

The attribution of the two dedication woodcuts to Dürer has not yet found general acceptance. Ignored by Bartsch, they are placed by Heller and Passavant among the doubtful cuts; Thausing rejects them; Retberg's is the only catalogue in which they are positively given to Dürer. The roughness of their execution is certainly surprising at the stage in the development of Dürer's style to which they have to be assigned: three years later than the publication of the Apocalypse and of the other large signed woodcuts which resemble that series in dimensions and style. But the genuineness of Dürer's monogram on the "Philosophy" in Celtes' *Quatuor Libri Amorum*, printed with the same type and published a year later, in 1502, is indisputable. The dedication woodcut of that volume, which represents Celtes presenting his book to Maximilian I., is certainly drawn by the same artist as the "Philosophy," and both are uniform in style and execution with the pair of woodcuts in Roswitha. The explanation of the bad cutting may perhaps be that Dürer did not give it the close attention which he must have devoted to the preparation of the blocks of the Apocalypse, and that the wood-engraver who was employed had not the benefit of the master's instruction. It is possible, even, that Dürer did not actually draw the design on the block, but left it to be transferred by a copyist. The attribution of the whole group of cuts to Dürer is less startling now than it may have seemed some ten or twenty years ago, for our knowledge of Dürer's early career has been greatly increased by the publication of many drawings dating from the last decade of the fifteenth century, and we even have a woodcut of the year 1492, attested by his signature on the block. There was not another artist at Nuremberg who could have drawn the admirable group, so dignified and well-proportioned, in which Roswitha kneels before the aged Emperor. The latter's head is markedly Düreresque in type: it may be compared with the "Belisarius" drawing recently acquired by the Berlin Cabinet, with the Domitian of the first Apocalypse woodcut and with the fine turbaned head on a large sheet of sketches in the Uffizi (Pl. VIII.). The two female figures are hardly less suggestive of the master. But we are fortunate enough to possess something more than the internal evidence of style for the attribution of this cut to Dürer. On the back of an early drawing by Dürer in the collection of M. Léon Bonnat at Paris, formerly in the collection of Sir Thomas Lawrence (Lippmann, 348), a pen and ink sketch of the Adoration of the Magi for the woodcut in the Life of the Virgin, is a charcoal sketch (Pl. VII.), not reproduced in Dr. Lippmann's work, but described by him as follows: "On the back is a charcoal sketch of the Coronation of the Virgin—not by Dürer's hand." Since it was quite a common thing for German artists to depict the Almighty in the costume of an Emperor or a Pope—these two potentates being, according to mediæval doctrine, the temporal and spiritual viceregerents of God upon earth—the majestic figure with orb, sceptre and imperial crown might well be taken for the Eternal Father. The pose of the kneeling woman has a superficial resemblance to that of the Virgin in pictures of the Coronation. But it is impossible to explain why the figure beside that of the Almighty should be feminine, or why the scene should be placed under a Gothic arch with three coats of arms, one of which is clearly recognisable as that of Saxony. Such an explanation, at any rate, may now be finally laid aside, since in 1898 Dr. Karl Giehlow of Berlin (to whom the Dürer Society is indebted for obtaining M. Bonnat's permission to reproduce the drawing) recognised in the composition a first sketch for the Roswitha woodcut. The drawing, as we should expect, is in the reverse direction to the woodcut. In the action of the three figures very little alteration has been made. The orb, sceptre and crown of the Emperor are already clearly discernible in the drawing; the headdress of the Abbess, originally a mitre, has been altered in the woodcut to the imperial crown, presumably because Gerberga, as Otto's niece, was a member of the imperial family; the hastily-sketched object in her left hand (which becomes the right hand in the woodcut) is seen to be a pastoral staff. In the drawing there is no trace of the canopy or curtains, nor of the houses and landscape seen through the open arch. The arch itself, originally a flattened ogee, has become round, and a single shield, bearing the imperial eagle with the arms of Saxony displayed upon it, surmounted by the imperial crown, has been substituted for the three originally proposed. It may be supposed that Dr. Lippmann would not have dismissed so briefly the question of Dürer's authorship, had he recognised the true subject of the composition. Unless we assume that the first sketch for the Adoration of the Magi on the other side was made some years before the actual execution of the woodcut, the charcoal sketch must have been made first; and Dürer will have taken up a sheet which he had had about him for

some time with this sketch on one side of it, and used the back for the more elaborate composition. The name "Dürer," written on the sheet is, of course, not in the artist's own writing, but it is a correct attribution added by an early hand. The paper is covered with a quantity of red specks, which have interfered with the success of the reproduction.

The drawing, slight as it is, is of great interest as an absolutely fresh and first-hand sketch of a composition as it first suggested itself to the master. He was fond of using charcoal just for this purpose, before he proceeded to develop his idea in a more highly-finished drawing, or, it may be, to leave the execution to a pupil; for the most probable explanation of many rather inferior drawings attributed to Dürer, especially of a certain group executed in water-colours, is that they are the work of pupils, and mark an intermediate stage between the master's first sketch and a finished work, be it woodcut or painting. Other cases are known of such slight sketches, which may readily be overlooked, on the back of more important drawings, and it is probable that others may yet be discovered.

For the other woodcut, which is clearly the work of the same draughtsman and engraver, no drawing is at present known. The portrait of Conrad Celtes may be compared with that in the dedication cut of the *Quatuor Libri Amorum*, and the woodcut by Hans Burgkmair drawn in 1507, the year before Celtes' death. As poet laureate, he wears a wreath of bay round his hat, and his hair is confined in the net commonly worn by gentlemen at that period (it may be seen in Cranach's portraits of Frederick the Wise himself). Frederick wears the costume of an Elector, and holds the sword as hereditary Sword-bearer of the Empire. The two shields suspended over his throne bear the Saxon arms. With regard to the three persons in the background, an ingenious hypothesis has been put forward¹ that they are portraits (in the order as they stand, from left to right) of Dürer, Koberger, and Wolgemut, who, according to the writer, were the three principal persons, after Conrad Celtes, concerned in the production of the book; Dürer and Wolgemut being the designers of the woodcuts, and Koberger the printer. There is absolutely no evidence, however, in support of this suggestion. The youthful figure with the long, curly hair and fashionable mantle, has a certain resemblance to Dürer, but the latter already has a slight beard in the portrait of 1493, late at Leipzig, and a longer one in that of 1498 at Madrid, whereas Wolgemut, to whom, again, the third figure bears a superficial resemblance, has no beard in the portrait by Dürer at Munich, painted in 1516, and it is not very likely that, having worn a beard, he would shave it off again in old age. Moreover, he was no more the artist of the remaining illustrations, to judge by his certified work in the *Nuremberg Chronicle* and the *Schatzbehalter*, than Koberger (of whom no portrait exists) was the printer of the book. The Latin type employed in both the books by Celtes already mentioned, which have the mark A P (for *Augusta Prætoria*) at the end, and the Greek type used in the second volume only, are certainly not Koberger's, though it is not known whose they are, and the supposed recognition of his portrait rests on an altogether baseless assumption. It is far more probable that the persons who assist at the presentation of the book are three of Celtes' humanist friends, members of that *Sodalitas Rhenana* by which the book was ushered into the world. It will be noticed that the original woodcut remained unfinished; a black patch on the cloak of the youngest spectator should have been cut away.

XXV.—XXVIII.

DÜRER. The Life of the Virgin. (First Portion, B. 76-79.)

Title-page.

St. Joachim's offering rejected by the High-Priest.

The Angel appearing to St. Joachim.

The embrace of St. Joachim and St. Anne at the Golden Gate.

The originals here reproduced are proofs in the British Museum, with the exception of the title-page, which is an impression lent by Mr. G. Mayer.

The *Life of the Virgin* first appeared as a whole in 1511, as the first part of a folio volume which also contained the *Great Passion* and the second Latin edition of the *Apocalypse*. The great majority, however, of the woodcuts which compose it had been prepared six or seven years earlier, and a considerable number of early proofs were struck off, which are much more highly valued by collectors

¹ G. Wustmann, Ein unerkanntes Selbstbildnis Dürer's. *Zeitschr. f. Bild. Kunst*, 1887, xxii. 192.

than the impressions with text of 1511, or the later impressions without text. Marcantonio engraved copies at Venice about 1506 of the seventeen woodcuts of the series which were then in existence. When Dürer decided to complete the series and issue it in book-form, he added the two subjects, the Death and Assumption of the Virgin, which bear the date 1510, and the smaller woodcut of the Virgin on the crescent, crowned with stars, which is placed below the five-lined title, itself printed also from a wood-block.

The three subjects now reproduced are taken from the legendary history of St. Joachim and St. Anne, the parents of the Blessed Virgin. In every detailed life of Mary herself in early art these three events are depicted as the preliminaries of her birth. (See Mrs. Jameson, *Legends of the Madonna*, 1852, pp. 149-159).

Joachim of Nazareth, of the seed of David, a wealthy owner of flocks and herds, brings an offering of a lamb to the Temple on a feast-day. His offering is rejected by the High-Priest, because he is childless. In sorrow and shame he leaves his wife Anna and dwells with his shepherds in the wilderness. There an angel declares that a child shall be born to him, and bids him rise and meet Anna at the Golden Gate. Anna, to whom the angel has made the same promise, meets him at the place appointed with a fond embrace; they go to their home in joy and faith, and a child is conceived who is to be the Mother of the Lord.

XXIX.

DÜRER. The Mass of St. Gregory, 1511. (B. 123).

From an impression lent by Mr. G. Mayer.

The Mass of St. Gregory was a very popular subject in northern art in the fifteenth and early sixteenth centuries. It was esteemed, no doubt, as a witness to the doctrine of Transsubstantiation. To convince a doubter of this doctrine, Christ, according to the legend, was revealed upon the altar after the consecration of the host, in bodily form. Usually Christ is represented as Man of Sorrows, with folded arms, standing in the open sepulchre. The instruments of the Passion are displayed in great detail around Him, accompanied by the heads of Judas, of Caiaphas and of Pilate and his wife.

I have not discovered the literary source of the subject, and it is unknown to Cahier, who discusses the matter at some length. In the *Golden Legend*, which explains most of the subjects in the lives of the saints which occur in mediæval art, a similar but much simpler story is told: "It happed that a wydowe that was wonte euery sonday to brynge hostes to synge masse wyth, shold on a tyme be houselyd and communed, and whan saynt gregory shold gyue to her the holy sacrament, in sayeing Corpus domini nostri &c, that is to saye, The body of our lord Jhesu cryst kepe the in to euerlastyng lyf, anone thys woman began to smyle to fore saynt gregorye, and anon he wythedrewe hys honde, and remysed the sacrament vpon thaulter. And he demaunded her to fore the peple why she smyled & she sayd, By cause that the brede that I haue made wyth my propre handes, thou namest it the body of our lord Jhesu cryst. Anone saynt gregory put hym self to prayer wyth the peple, for to praye to god that herupon he wold shewe hys grace for to conferme our byleve, and whan they were rysen fro prayer saynt gregorye sawe the holy sacrament in figure of a pyece of flesshe as grete as the lytil fynger of an honde, and anone after, by the prayers of saynt gregorye the flesshe of the sacrament torned in to semblaunce of breed, as it had be to fore, and therwyth he comuned and howseled the woman, whyche after was more relygyous, and the peple more ferme in the fayth" (Caxton).

This story may probably be the germ from which the other was developed, but it was never itself illustrated, so far as I am aware, in early art.

XXX.

DÜRER. Dürer's Arms, 1523. (B. 160).

From the impression in the British Museum. The original, on yellowish paper, is slightly mutilated and in a few places restored. Perfect impressions of this cut are of great rarity.

The coat of arms is the same as that borne by Dürer's father, and painted by the son in 1490 on the back of his father's portrait, now at Florence. It was probably brought by the elder Dürer from Hungary, where the triple mount, according to Thausing, is of common occurrence. The open door is a piece of canting heraldry (Dürer=Thürer, from Thür, a door).

SCHOOL OF DÜRER (?). Ornamental Letter S.

From the impression in the University Library, Erlangen, photographed by permission of Dr. Zucker.

The original woodcut is almost unknown and of the utmost rarity. The Berlin Cabinet possesses another impression, slightly cut at the sides, so that the border is lost. A collotype of this impression, greatly reduced, was published in 1877 by J. E. Wessely in his work "Das Ornament und die Kunstindustrie in ihrer geschichtlichen Entwicklung auf dem Gebiete des Kunstdruckes," Bd. I., Bl. 48, Nr. 117. Wessely says that Schorn attributed it to Dürer (I cannot trace the reference); he rejects this attribution and suggests the name of Urs Graf. To me it seems probable that the woodcut is of Nuremberg origin, but it is hard to name its designer. It stands quite alone in its proportions—was it meant for the heading of some huge and magnificent poster?—and in the vigour of its drawing. If a name must be spoken, I can think of none more plausible than that of Peter Flötner, a wood-carver, wood-engraver, medallist and architectural draughtsman of Nuremberg, whose importance as a pioneer of the German Renaissance has only recently been recognised. It was his habit to design ornaments in white on black, and the features of the human head and some ornamental motives in this large letter are not irreconcilable with his manner. But I find nothing to convince me that the work is his, and its probable date, 1520-30, would be very early in Flötner's career. The work is not that of a beginner feeling his way. It is worth remarking, however, that the small, but rich, collection at Erlangen contains a considerable number of fine and rare works by Flötner, both drawings and woodcuts.

One might wish that the great S of foliage, with its beautiful vine-leaves and tendrils and adaptation of the classical acanthus, had not been associated with two clumsy pillars of nameless style and two ungainly *putti*.

PRINTED FOR THE DÜRER SOCIETY, NINE HENRIETTA
STREET, COVENT GARDEN, IN THE COUNTY OF
LONDON, BY ALEXANDER MORING, AT
HIS PRESS, AT FIFTY-TWO HIGH
HOLBORN, DECEMBER, ONE
THOUSAND NINE
HUNDRED

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One might wish that the great S of foliage, with its beautiful vine-leaves and tendrils and adaptation of the classical acanthus, had not been associated with two clumsy pillars of rambling style and two ungainly paws.

VAN GELDER ZONEN

HUNDRED
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III. XIV.-XVI. DÜRER. THREE SKETCHES. UFFIZI GALLERY, FLORENCE.
XVII. DÜRER. THE CALUMNY OF APelles (REDUCED). ALBERTINA, VIENNA.







III. IX. DÜRER. PORTRAIT OF A NEGRESS. UFFIZI GALLERY, FLORENCE.
X. DÜRER. HEAD OF A PEASANT. BRITISH MUSEUM.





















EPITOME IN DIVAE PARTHENICES MARI
AE HISTORIAM AB ALBERTO DÜRERO
NORICO PER FIGURAS DIGES
TAM CVM VERSIBVS ANNE
XIS CHELIDONII



Quisquis fortunæ correptus turbine, perfers
Quam tibi iacturam fata sinistra ferunt.
Aut animæ delicta gemis, Phlegethontis & ignes
Anxius æternos corde tremente paues.
Quisquis & vrgeris iam iam decedere vita
Alterius migrans, nescius hospitij.
Huc ades: auxilium pete: continuoq; rogabo
Pro te: quem paui lactetuliq; sinu.
Ille deus rerum mihi subdidit astra: deosq;
Flectitur ille meis O homo supplicijs.





